MEMORIAL EXHIBITION OF PAINTINGS BY

MAX BOHM

MONTH OF NOVEMBER NINETEEN TWENTY FOUR

GRAND CENTRAL ART GALLERIES
FIFTEEN VANDERBILT AVENUE NEW YORK

$22.50

MAX BOHM ❦ AN APPRECIATION

ALWAYS, in any consideration of a man's work, we should first find his viewpoint, and from that follow the delivery of his message, whether it be in the fields of plastic art or in the elusive presence of music or poetry.

The method or technique is of value, but not the highest.

In the work of Max Bohm we see at once the nobility of his intention, and the understanding of projection, which is a feature of composition little understood. Couple these two things with the other two, color and rhythm, and we are near to his means of expression.

This achieved, there rises before us great nobility of mass, color as sumptuous at times as the Venetians, and a rhythmic placing of form which tells us at once that the work is monumental.

Nowhere will we find frivolity or niggardliness. He was an artist dealing with Titans, himself akin to them.

At a moment in the world when figure painting is in danger of becoming absurd when it is not vulgar, Max Bohm's work compels cultivated attention. His passing was all too soon, for we needed his strength; but in his works as we see them before us we may drink deeply of a fountain which renews strength and uplifts spirit. A man's life is well lived which can leave such an inheritance to a busy people.

Elliott Daingerfield.

MAX BOHM & HIS LIFE

MAX BOHM was born in Cleveland, Ohio, on January 21, 1868. From childhood he had shown an interest in art and at nineteen years of age an opportunity was offered him to go abroad. Here in the schools of Jean Paul Laurens, Lefebvre and Benjamin Constant he received his early training, attaining signal success almost immediately by having a picture hung on the line by the Paris Salon. His fame and reputation soon increased, and seven years later his picture "En Mer" was awarded the Gold Medal by the same institution. This last picture and "Crossing the Bar" are representative examples of the strong and powerful imaginative handling Max Bohm showed in his treatment of the prosaic life of the fishermen of France.

Later he took up teaching and for twelve years he was a lecturer in France and in London on the theory and practice of picture composition and an instructor in painting. The French government purchased the large picture "Golden Hours" to incorporate it in the collection at the Luxembourg Gallery. At this time he was painting in the main women and their children, representing the joys and unselfish love of motherhood, some of his most notable

canvasses besides "Golden Hours" being "The Happy Mother," "The Goat Girls, "On the Sands," and "Golden Summer." His paintings are vigorous, extremely imaginative in subject, generally of the utmost simplicity, full of character, and in every instance very individual.

Max Bohm lived and painted in many lands and is represented by portraits, pictures, or mural decorations in the State Capitol, St. Paul, Minn.; The National Gallery, Washington, D. C.; The Minneapolis Fine Arts Museum; The Luxembourg Gallery, Paris, France; The Palace of Justice (new court house) in Cleveland, Ohio, and by important works in private homes. His most notable decorations are the three large panels, containing many figures, romantic in design, in the residence of Mrs. J. M. Longyear, at Brookline, Mass.

He received numerous honors at home and abroad, the latest being a gold medal at the Panama-Pacific International Exposition at San Francisco. In 1917 he received the Clark prize for the best figure composition ("Children in the Sands") and was made a member of the National Academy of Design.

MAX BOHM & HIS LIFE

Max Bohm was intrusted with the organization of some notable art exhibitions, among them the Anglo-American Art Exhibition at London, England, in 1914; was a member of the advisory board (Paris Section) of the Panama-Pacific exhibition; the exhibition for the Modern Portrait Society in London, and various exhibitions in France. Mr. Bohm spent many years in Paris and London, was a constant exhibitor in the Paris Salon, and, when in London, in the Royal Academy, as well as in other important cities in both Europe and America.

He was a member of the Chelsea Arts Club, London, England (director, 1908-09); Paris Society of American Painters; American Art Association, Paris (director 1914-15); Cleveland Art Club; Salmagundi Club, New York; National Academician, 1920; the Architectural League, New York; Life member of the National Arts Club, New York, and an honorary vice-president of the New York American Rights Committee.

Max Bohm was a big man physically, and there is something correspondingly big and broad and idealistic about everything he did, whether it was an easel picture or a more monumental mural.

CATALOGUE

1 The Promenade
2 En Mer (At Sea)
3 Joyous Youth
4 Little Girls with Toys
5 Crossing the Bar
6 Golden Afternoon
7 The Evening Meal
8 Launching a Boat
9 Portrait of Mrs. Bohm
10 The Norsemen
11 The Reverend Mary Baker Eddy
12 "Suffer Little Children to Come Unto Me"
13 Voting at New England Town Meeting
(Sketch for mural decoration in Palace of Justice, Cleveland, Ohio)
14 The Happy Mother
15 Mother and Child
16 The Poet
17 Reconstruction in France (unfinished)
18 St. Valery, France
19 Lieutenant Colonel Driscoll
20 Sea Babies
21 The Gypsy Camp
22 Youth
23 Springtime
24 Lady Grove
25 Greeting the Morning
26 Evening Alone

NATURE AND IMAGINATION

This picture was selected out of Max Bohm's Exhibition at the Salmagundi Club, by the Metropolitan Museum of Art, New York, to be incorporated in their permanent collection.

"Suffer Little Children to Come Unto Me"

Lent by Mrs. J. M. Longyear

CROSSING THE BAR

Courtesy Grand Central Galleries.

THE PROMENADE

GOLDEN HOURS

REVEREND MARY BAKER EDDY

Lent by Mrs. J. M. Longyear

PORTRAIT OF THE ARTIST AT THE AGE OF NINETEEN

MOTHER AND CHILD

Now hung in the Permanent Collection of the National Gallery at Washington, D. C.

PORTRAIT OF MRS. BOHM

Portrait of Lady Grove

IT IS a great honor to be able to present a Memorial Exhibition of the importance and distinction of this collection of works by Max Bohm. It is unnecessary to dwell at length on the works of this great Master, as each canvas speaks for itself in a way that can be understood by everyone. We feel that it is rendering a service to all those interested in American Art to be able to assemble and show Mr. Bohm's more important works as a group, and we hope that all who have an appreciation for sincere, earnest and intelligent artistic effort will make it a point to view this Exhibition.

Grand Central Art Galleries

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